

R.C.M. Men's Library, No. 223

Presented by R. F. Martin Akeman Esq.

The Year book Press Series of Unison & Part Song
Edited by Martin A Rerman.

1. Davies, H. Walford, "Harvest Home"
2. A Rerman Martin, "Wild Roses & Snow"
3. Dunhill, T. F. "The Months"
4. Lloyd, Charles Harford, "The Hunter's Song"
5. Silver, Alfred J. "The Cavalier's Song"
6. " " " " "A hunting morning"
7. Baker A. E. "When Dawn appears"
8. A Rerman, Martin, "Rise for the day is passing."
9. Anderson, R. G. "Sound the flute"
10. Daymond, Emily, "Heigh Ho! Daisies & Buttercups"
11. Goodhart, A. M. "Windy nights"
12. Huntley J. F. "The Fisher's Call"
13. Buck, Percy C. "A wonderful prophecy"
14. French Folk Songs, (6)
15. Parry, Sir C. Hubert, "The mistletoe"
16. " " " " "The Owl."
17. " " " " "A contented mind."
18. " " " " "Sorrow & song."
19. Harwood, Basil, "The Sea"

LXXIX D. 128. 21
1-19
The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

C1049/1
RCMA 277761

No. 2

Harvest Home

The Words by
SIR WALTER SCOTT

(From the "Heart of Midlothian")

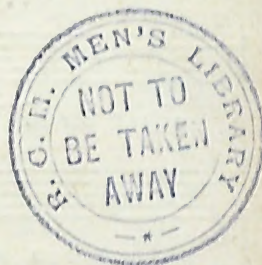


Set as a Unison Song (with additional Parts *ad libitum*)

BY

H. WALFORD DAVIES

PRICE THREEPENCE



London
THE YEAR BOOK PRESS
c/o Swan Sonnenschein & Company, Ltd.
25 High Street, Bloomsbury, W.C.

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Edited by MARTIN AKERMAN.

HARVEST HOME.UNISON SONG (WITH ADDITIONAL PARTS *ad libitum*).

The Music by

H. WALFORD DAVIES.

The Words by SIR WALTER SCOTT.

From the "Heart of Midlothian."

Andante con tenerezza. *p*

SOLO VOICES. *The night comes on when* *pp **

ad lib.
2ND VOICES. *The*

Andante con tenerezza.

PIANO. *p* *dim.* *pp*

Con Pedale.

rit. *mp*

sets the sun,..... when sets the sun; And

rit.

night comes on when sets the sun,..... when sets the sun;

rit. *p*

* This *ad libitum* part should be sung by chorus so delicately in the *Andante* as to be barely audible, but vigorously in the *Allegro vivace*.

a tempo.

la - bour ends when day is done, when day is

And la - bour ends when day is done, when day is

a tempo.

pp

done. When Au - tumn's gone and Win - ter's come, Win - ter,

done. When Win - ter,

*(pp)*SOLO. *Allegro vivace.**mp*

Win - ter is come, We hold our jo - vial

Win - ter is come,

Allegro vivace.

(pp) *pp*

sempre legato e pianissimo.

f CHORUS.

Har - vest - home, We hold our jo - vial

f

We hold our jo - vial

mf

mf SOLO.

Har - vest - home, We hold... our... jo - vial...

Har - vest - home,

sempre legato.

p

f CHORUS.

Har - vest - home, We hold... our... jo - vial...

f

We hold... our... jo - vial...

mf

f SOLO.

Har - vest - home. When Au - tumn's gone and

Har - vest - home.

mp

CHORUS.

Win - ter's come, When Au - tumn's gone and

When Au - tumn's gone and

SOLO.

Win - ter's come, We hold, we hold, wo

Win - ter's come,

hold..... our Har - - - vest - - -

The first system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "hold..... our Har - - - vest - - -". The second staff is a vocal line in treble clef, currently empty. The third and fourth staves form a piano accompaniment in G major (one sharp) and 4/4 time, featuring a continuous eighth-note arpeggiated pattern in the right hand and a bass line in the left hand.

f CHORUS. *cres.*

- home,..... We hold, we hold, we

f *cres.*

We hold, we hold, we

legato.

f *mp* *cres.*

The second system also consists of four staves. The top staff is a vocal line with the lyrics "- home,..... We hold, we hold, we". The second staff is another vocal line with the lyrics "We hold, we hold, we". The third and fourth staves are the piano accompaniment. The system is marked with dynamics: *f* (forte) at the beginning of the chorus, *cres.* (crescendo) above the vocal lines, *mp* (mezzo-piano) below the piano accompaniment, and *legato.* above the final piano staff.

hold..... our Har - - - vest - - -

hold..... our Har - - - vest - - -

The third system repeats the structure of the first system, with four staves. The top staff is a vocal line with the lyrics "hold..... our Har - - - vest - - -". The second staff is another vocal line with the lyrics "hold..... our Har - - - vest - - -". The third and fourth staves are the piano accompaniment, identical to the first system.

f

- home,..... our Har - vest - home,.....

f

- home,..... our Har - vest - home,.....

f

SOLO. *dim.*

..... Har - vest - homo,.....

p

p *dim. e rit.*

Har - - - vest - - - homo.

p *dim. e rit.*

Har - - - vest - - - homo.

rit. *pp*

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"THE HUNTER'S SONG"		Dr. C. H. Lloyd.
"HARVEST HOME"		Dr. Walford Davies.
"WINDY NIGHTS"		A. M. Goodhart.
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"SOUND THE FLUTE" (Two Parts)		R. G. Anderson.

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Specially written for the purpose—wholesome and amusing—not too difficult or too long. Arranged for performance *with or without Music*. Alternative versions given.

Music by Sir WALTER PARRATT, M.A., Mus. Doc. (Oxon.), M.V.O., Professor of Music in the University of Oxford, Organist of St. George's Chapel, Windsor Castle, "Master of the King's Musick," and MARTIN AKERMAN, F.R.C.O., Assistant Organist of St. George's Chapel, Windsor Castle.

Words and Lyrics by F. MAYNARD BRIDGE, B.A.

Musical Editor, Sir W. PARRATT.

- | | |
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Price with Music, 1s. 6d. each, net. Words only, 6d. each, net.

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The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN.

WILD ROSES AND SNOW.

(Basses Pyrénées.)

THREE-PART SONG.

The Music by

MARTIN AKERMAN.

The Words by MACKENZIE BELL.

[illegible]

ro - ses In Eng - lish lanes in June, When ev - 'ry flow'r un -
 ro - ses In Eng - lish lanes in June, When ev - 'ry flow'r un -
 ro - ses In Eng - lish lanes in June, When ev - 'ry flow'r un -

- clo - ses To meet the kiss of noon.

- clo - ses To meet the kiss of noon. *p* How

- clo - ses To meet the kiss of noon. *p* How strange the sight of

p How strange the sight of ro - ses, Roses both sweet and

strange the sight of ro - ses, Ro - ses both sweet and

ro - ses, Ro - ses both sweet and wild,

cres. wild, Seen where a val - ley clo - ses, *cres.* 'Mid mountain-heights up -

cres. wild, *cres.* Seen where a val - ley clo - ses, *cres.* 'Mid mountain-heights up -

cres. Seen where a val - ley clo - ses, *cres.* 'Mid mountain-heights up -

molto rall. *f* 3 *ff*

- piled, 'Mid mountain-heights up - piled ;

molto rall. *f* *ff*

- piled, 'Mid moun-tain-heights up - piled ;

molto rall. *f* *ff*

- piled, 'Mid mountain-heights up - piled ;

mf

Up - on whose sides re - main - ing Is strewn the pur-est

mf

Up - on whose sides re - main - ing Is strewn the pur-est

mf

Up - on whose sides re - main - ing Is strewn the pur-est

dim.

snow, By its chill power re - strain - ing The tide of Spring's soft

dim.

snow, By its chill power re - strain - ing The tide of Spring's soft

dim.

snow, By its chill power re - strain - ing The tide of Spring's soft

glow. *p* Yet God who gave the

glow. *p* Yet God who gave the pure - ness, the

glow. *p* Yet God who gave the pure - ness, the pure - ness To

cres. pure - ness To yon fair mountain snow, Gives al - so the se -

cres. pure - ness To yon fair moun-tain snow, Gives al - so the se -

cres. yon fair moun - - tain snow, Gives al - so the se -

molto rall. - cure-ness Where-by these ro-ses blow, Where - by these ro-ses blow.

molto rall. - cure - ness Where - by these ro-ses blow, Whereby these ro - ses blow.

molto rall. - cure - ness Where-by these ro - ses blow, Whereby these ro - ses blow.

The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

No. 4

The Months—February

The Words by

CHRISTINA ROSSETTI

From "The Pageant of the Months")

By permission of Messrs. Macmillan & Co., Ltd.



Set as a Two-Part Song

BY

THOMAS F. DUNHILL

K

PRICE THREEPENCE

London

THE YEAR BOOK PRESS

c/o Swan Sonnenschein & Company, Ltd.

25 High Street, Bloomsbury, W.C.

The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN.

"THE MONTHS—FEBRUARY."

A TWO-PART SONG.

The Music by

THOMAS F. DUNHILL.

The Words by CHRISTINA ROSSETTI.

From "The Pageant of the Months." By permission of MESSRS. MACMILLAN & Co., Ltd.

Alligretto.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Alligretto*. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The voice part enters with the lyrics "The lamb - kin tot-ter-ing in its". The piano accompaniment includes dynamic markings such as *mp*, *f*, and *p*. The lyrics continue: "With just a floooo to walk,..... (II) With just a floooo, a floooo to wear.....". The piano part continues with a similar rhythmic pattern. The lyrics conclude with "The snow - drop". The score is written in G major and 2/4 time.

(I) On its

with-er-ing on its stalk,.....

stalk so slen-der, so slen-der.

on its stalk so slen-der, so slen-der.

.....

mf (Unis.)

Snow-drop and lamb,

tr.

..... a pret-ty pair, Brav-ing the cold,..... for

our de - light..... *poco rit.* *a tempo, mf (Unis.)*
 for our de - light..... Snow - drop and

lamb, a pret - ty pair, *cres.* Brav - ing the

cold, Brav - ing the cold for ...

our de - light.

p (Unis.)
Both white,..... both

ten - der..... (II) *p* A pret - ty

A pret - ty pair,

pair, Both white, both white,.....

rit. *pp* a tempo.
Both ten - - - der,

rit. *pp* a tempo. *pp*

1049/4
The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN

No. 5



The Hunter's Song

The Words by
BARRY CORNWALL

Set as a Unison Song for Trebles

BY

CHARLES HARFORD LLOYD

72

PRICE THREEPENCE



London

THE YEAR BOOK PRESS

c/o Swan Sonnenschein & Company, Ltd.

25, High Street, Bloomsbury, W.C.

The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN.

THE HUNTER'S SONG.

UNISON SONG FOR TREBLES.

The Music by

C. H. LLOYD.

The Words by BARRY CORNWALL.

Con allegrezza. ♩ = 112.

VOICE

f

Hark! *Hark!*

PIANO.

sf *sf* *sf* *sf*

Ped. * *Ped.* *

mf

Who call-eth the maid - en morn From her sleep in the woods and the

sf p

f

stub - ble - corn? The horn,..... the horn,..... The

f

Ped. * *Ped.* *

mer - ry sweet voice of the hun - - - ter's horn.

Ped. * *Ped.* *

p

Now thro' the copse where the fox is found, And

p

cres. *poco*

o - ver the stream with a migh - ty bound, And o - ver the highlands and

cres. *poco*

a *poco* *al* *f*

o - ver the low, O'er fur-rows, o'er mea-dows the hun - ters go! A -

a *poco* *al* *f*

- way,..... as a hawk flies full at his prey,.....

Ped. * *Ped.* * *Ped.* * *Ped.* *

..... So fli - eth the hun - - - - ter a -

Ped. * *Ped.* * *Ped.* * *Ped.* *

- way!

Ped. * *Ped.* *

f
Hark! Hark! What sound in the

Ped. * *Ped.* *

mf
 wind..... is borne? 'Tis the
Il tema ben pronunziato.

f
 con-quer-ing voice of the hun-ter's horn, The horn,..... the

horn!..... The mer-ry, bold voice of the hun-ter's

f *p*
 horn! Sound, sound the horn! To the

hun - ter good What's the gul - ly deep or the roar - ing flood? Right

cres. *poco* *a* *poco* *al*
o - ver he bounds, as the wild stag bounds At the heels of his swift, sure,

f
si - lent hounds: Hark, hark!..... Now home, and dream till

morn..... Of the bold, sweet sound.....

..... of the hun - ter's horn! *ff* The

Ped. *Ped.*

horn!..... The horn!.....

Ped. *Ped.* *Ped.*

..... Oh, the sound of all sounds is the hun - - -

L. II.

** Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

- - - - ter's horn! *sempre ff* *sf sf*

** Ped. * Ped. * Ped. **

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No. 6



The Cavalier's Song

The Words by

WILLIAM MOTHERWELL

(1797-1835).

Set as a Unison Song

BY

ALFRED J. SILVER

PRICE THREEPENCE

(A large Paper Edition is also published, price 1/6 net)

Orchestral Parts may be had on application

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THE CAVALIER'S SONG.

UNISON SONG.

The Music by

ALFRED J. SILVER.

The Words by WILLIAM MOTHERWELL (1797-1835).

Mesloso, con ferezza.

VOICE.

PIANO.

f

ff

poco rall.

f

a tempo.

mf

A steed, a steed of match-less

speed! A sword of met-al keene! All

sf

f

sf

Ped.

else to no - ble heartes is drosse, All else on earth is *dim.*

poco rall. meane... *mf* The neigh-ying of the war - horse *a tempo.* prowde, The

poco rall. *p* *a tempo.*

rowl - - inge of the drume, Tho

clang-ours of the trum - pet *sf* lowde, Be sounds from heaven thal

sf *p* *sf* *sf*

molto marc.

come;..... And O! the thundering presse of knights,..... When—

sf sf f

as..... their war cries swell,... May told from heaven an an - gel

sf sf p cres. f trem.

sf bright,..... And rouse a fiend from hell,.....

poco rall. a tempo. sf poco rall. sf

Ped.

.....

mf p

Ped.

f a tempo.

Then mounte ! then mounte, brave gal-lants,

pp poco rall. *mf*

all,..... And don your helmes a - maine :..... Death's

sf *f* *Ped.* *

cou-riers, Fame and Hon - our, call us to the field a -

p

poco rall. *dim. mf* *a tempo.*

gaine... No shrew-ish tears shall fill our eye.. Whon the

poco rall. *p a tempo.*

sword - hill's in our hand,..... Heart - whole we'll part, and no whit

slgho For the fayr - est of the land! Let

marc. *con sentimento*
pip - ling swaine and crav - en wight,..... Thus weape... and pul - ing

sf sf sf p p

f galante.
crye,..... Our busi - ness is like men to

trem. f

ff molto marc. rall.

fight, And he - ro - like to

f *sf*

a tempo.

die!

ff a tempo. *poco rall.*

sf *sf* *sf* *sf*



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No. 7

A Hunting Morning

The Words by

A. CONAN DOYLE

(By kind permission of Messrs. Smith, Elder & Co., from "Songs of Action")



Set as a Unison Song

BY

ALFRED J. SILVER

75

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Moderato e risoluto. *mf*

VOICE. *Put tho*

PIANO. *f* *sf* *sf*

sad-dle on the mare, For the wet... winds blow; Thoro's

mf

Win - ter in the air, And Aut-umn all be-low. For tho

cres.

red leaves are fly - ing And the red brack - en dy - ing, And the

cres.

cres.

red fox ly - ing where the oz - iers grow.

cres.

m^f

Put the

f *sf* *sf*

bri - dle on the mare, For my blood runs chill, And my

mf

heart. it is there, On the heath-er tuft - ed hill, With the

gray skies o'er us, And the long - drawn..... cho - rus Of a

cres.

cres. *mf*

running pack be - fore us From the find to the kill.

cres.

f

Thon

mf

sf *sf*

lead round the mare, For 'tis time that we be-gan, And a -

mf

- way with thought and care, Save to live and be a man, While the

koon air is blow-ing, And the hunts-man..... hol-lo-ing, And the

cres.

cres.

black mare..... go-ing As the black mare can.

cres. *stringere.* *cres.* *sf* *sf*

Ped. *

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Edited by MARTIN AKERMAN.

WHEN DAWN APPEARS.

CANONICAL TWO-PART SONG FOR TREBLE VOICES.

The Music by

A. E. BAKER.

The Words by EDWARD OXENFORD.

*Andante moderato.*

PIANO.

 Musical notation for the piano introduction, consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Dynamics include *p*, *mf*, and *f*.

mf

When dawn ap-pears in ro - sy dress, And spreads its charm o'er

mf

When dawn ap-pears in ro - sy dress, And

Sostenuto.

 Musical notation for the piano accompaniment, consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Dynamics include *Marcato.* and *Simile.*
*Marcato.**Simile.*

mp

dale and height, It sounds the knell of gloom - i - ness That

mp

spreads its charm o'er dale and height, It sounds the knell of

Musical notation for the piano accompaniment, consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef.

marks the som - bre reign of night.

gloom - i - ness That marks the som - bre reign of night.

mf

mf No more earth's wondrous

mf No

mf *f*

cres. beau-lies rest Be-neath a dull and dusk - y pall; *mf* For

cres. more earth's wondrous beauties rest Be - neath..... a dull and dusk - y

f

they are freed, and man - i - fest themselves In love - - - ly

mf f

pal; For they are freed, and man - i - fest themselves In

rall. a tempo. p

guise to all: The

rall. a tempo. p

love - ly guise to all: The sleep - ing earth a - wakes,

mp a tempo.

mf f

sleep - ing earth a - wakes, The dark - ness fades and clears, And

mf f

The dark - ness fades..... and clears, And

mf

Allargando. p f a tempo.

slum-ber each fair thing forsakes When ro - sy dawn ap - pears.

Allargando. p f a tempo.

slum-ber each fair thing forsakes When ro - sy dawn ap - pears.

Allargando. p f a tempo.

f

When

mf f f

Marcato.

dawn ap-pears the birds with song Once more the wan - d'ring breez-es fill,

f

When dawn ap-pears the birds with song Once more the wan - d'ring

mp dolce.

And mu - sic sweet is borne a - long The

mp dolce.

breez - es fill, And mu - sic sweet is

Cantabile.

mp

p

spa - ces erst so hush'd and still.

p

borne a - long The spa - ces erst so hush'd and still.

p *mf*

mf

The flow-ers' cups re -

mf

The

mf *f* *ff* *mf*

cres - - - - - *cen* - - - - - *do.*

- ope and spread Their glo - ries to the ris - ing

cres.

flow - rets' cups re - ope and spread Their glo - - ries

f

sun, All glad that som-bre night is fled, And gold - - en

mf cres. , *f*

to the ris - ing sun, All glad that som-bre night is fled, And golden

f

rall.

day a - gain be - gun.

rall. , *p a tempo.*

day a - gain be - gun. The sleep - ing earth a -

rall. *a tempo. mp*

p *cres.*

The sleep - ing earth a - wakes, The dark - ness fades and

cres.

- wakes, The dark-ness fades..... and

f *Allargando.* *p* *f a tempo.*

clears, And slum-ber each fair thing for-sakes When ro - sy dawn ap -

f *Allargando.* *p* *f a tempo.*

clears, And slum-ber each fair thing for-sakes When ro - sy dawn ap -

- pears.

- pears.

mf *sf* *sf* *p*

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RISE, FOR THE DAY IS PASSING.

UNISON SONG FOR TREBLES.

The Music by

MARTIN AKERMAN.

The Words by A. A. PROCTER.



Allegro moderato.

VOICE

PIANO

pp *cres.* *f*

Rise! for the day is

pass - ing, And you lie dream-ing on; The o - thers have buckled their

ar - mour And forth to the fight are gone. A place in the ranks a -

- waits you, Each man has some part to play; The past and the fu - ture are

Ped. *mf* *cres.* *cres.*

* Arranged also for Strings, Drums, and Cornets.

no - thing In the face of the stern to - day.

mf

Rise from the dreams of the fu - ture, Of -

dim. *p*

gain - ing some hard-fought field, Of storm-ing some air - y for - tress, Or

f *f* *Ped.* *

bid-ding some gi - ant yield! Your fu - ture has deeds of glo - ry, Of

ff *mf* *mf* *p*

honour (God grant it may!) But your arm will nev - er be strong - er, Or the

p *mf* *p* *mf* *p*

need so great as to-day.

cres.

pp

f *p* *accel.*

Rise! for the day is pass - ing; The sound that you scarcely hear Is the

f *cres.*

f *ten.*

en - e - my march - ing to bat - tle— A - rise! for the foe is here! Stay

f

not to sharp - en your wea - pons, Or the hour will strike at last When, from

ff rall.

dreams of a com - ing bat - tle, You may wake to find it past.

ff rall.

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SOUND THE FLUTE.

A TWO-PART SONG FOR TREBLES.

The Music by

R. G. ANDERSON.

The Words by W. BLAKE.

"SONGS OF INNOCENCE."



1ST TREBLE. *mf Simply.*

2ND TREBLE. *mf*

PIANO. *Briskly. mf p*

Sound the flute!

Sound the flute!

p *cres.*

p *cres.*

cres.

Now 'tis mute; Birds de-light, Day and night, Night-in-gale

Now 'tis mute; Birds de-light, Day and night, Night-in-gale

rall. *f tempo.*

rall. *p*

rall. *f tempo.*

L.H. *L.H.*

In the dale, Lark in sky, Mer-ri-ly, Mer-ri-ly,

In the dale, Lark in sky, Mer-ri-ly, Mer-ri-ly,

p mer-ri-ly! *f* To wel-come in the year,..... *mf* To wel-come in the

f mer-ri-ly wel-come in the year,..... *mf* To wel-come in the

mf year. Lit-tle boy, Full of joy;

mf year. Lit-tle boy, Full of joy;

p Lit-tle girl, Sweet and small; *cres.* Cock does crow, So do you;

p Lit-tle girl, Sweet and small; *cres.* Cock does crow, So do you;

rall. *f a tempo.* *p* *f*

Mer - ry voice, In - fant noise ; Mer - ri - ly, mer - ri - ly To

rall. *p* *f*

Mer - ry voice, In - fant noise ; Mer - ri - ly, Mer - ri - ly

rall. *f* *1. II.* *1. II.* *tempo.* *p.* *f*

mf

wel - come in the year, To wel - come in the year.

mf

wel - come in the year, To wel - come in the year.

mf *p*

p *cres.*

Lit - tle lamb, Here I am, Come and lick....

p *cres.*

Lit - tle lamb, Here I am, Come and lick....

cres.

p

My white neck; Let me pull Your soft wool; Let me kiss

p

My white neck; Let me pull Your soft wool; Let me kiss

p

rall. *f a tempo.* *p* *f*

Your soft face, Mer-ri-ly! Mer-ri-ly! We

rall. *p* *f*

Your soft face, Mer-ri-ly! Mer-ri-ly

rall. *f* *p* *f*

L.H. *tempo.*

mf

wel - come in the year, We wel - come in the year.

mf

wel - come in the year, We wel - come in the year.

mf

pp

diminuendo. *L.H.*

p

R.G.A. Eton College, 1908.

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No. 11

Heigh Ho! Daisies and Buttercups

The Words by
JEAN INGELOW



Set as a Two-Part Song

BY

EMILY DAYMOND

7k

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HEIGH HO! DAISIES AND BUTTERCUPS.

A TWO-PART SONG.

The Music by

EMILY DAYMOND.

The Words by JEAN INGELow.

Allegretto.

PIANO. *mf*

f

Heigh ho! heigh ho! dais - ies and but - ter - cups,

f

Heigh ho! heigh ho! heigh ho! dais - ies and but - ter - cups,

mf

Fair yel - low daf - fo - dils state-ly and tall, When the wind wakes, how they

mf

Fair yel - low daf - fo - dils state-ly and tall, When the wind wakes, how they

f

rock in the grass-es, And dance with the cuc-koo-buds slen - der, the

f

rock in the grass-es, And dance, and dance with the cuc-koo-buds

f

cuc-koo - buds slen - der and tall. Heigh ho! .. Heigh ho! heigh

slen - der, slen - der and tall. Heigh ho! .. heigh

poco rit.

tempo. p

ho! Here's two bon - ny boys and here's

poco rit.

tempo. p

ho! heigh ho! Here's two bon - ny boys and here's

p

Moth - er's own lass - es, Ea - ger to gath - er them all!

Moth - er's own lass - es, Ez - ger to gath - er them all!

rit. *f tempo.*
Heigh ho!

rit. *f tempo.*
Heigh ho! heigh ho!

rit. *tempo.* *f*

f
Heigh ho!

f
Heigh ho! heigh ho!

f

piu lento.
p
 dais - ies and but - ter - cups, Sweet wag - ging cow - slips they bend and they bow. A
piu lento.
 dais - ies and but - ter - cups, Sweet wag - ging cow - slips they bend and they bow.
p
piu lento.

ship sails a - far o - ver warm o - cean wa - ters,
p
 A ship sails a - far, And
p

pp
 One stands at the prow, O! bon - ny brown boys, and O!
pp
 hap - ly one mus - ing doth stand at the prow. O!
pp

sweet lit - tle daugh - ters, hap - ly he thinks of you now, he

sweet lit - tle daugh - ters, hap - ly he thinks of you now, he

p. *tempo.*
thinks of you, now!

p. *tempo.*
thinks of you, now!

rit. *f tempo.*
Heigh ho! heigh ho!

rit. *f tempo.*
Heigh ho! heigh ho!

rit. *f tempo.*

dais - ies and but - ter-cups, Fair yel - low daf - fo - dils state - ly and tall, A

dais - ies and but - ter-cups, Fair yel - low daf - fo - dils state - ly and tall, A

sun - shi - ny world full of laugh - ter and lei - sure, And fresh hearts un - con - solous of

world full of laugh - ter and lei - sure, And fresh hearts un -

sor - row and thrall, Send down on their plea - sure Smiles pass - ing its

con - scious of thrall, Send down... on their plea - sure Smiles pass - ing its

più lento. p >

mea - sure, GOD..... Who art o - ver us all!

più lento. p >

mea - sure, GOD..... Who art o - ver us all!

più lento.

p

GOD Who art o - ver us

GOD Who art o - ver us

f

all!

f

all!
Tempo mo.

f

Ped.

The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

No. 12

Windy Nights

The Words by

ROBERT LOUIS STEVENSON

(From "The Child's Garden," by kind permission of Messrs. Longmans, Green & Co.)

Set as a Unison Song

BY

ARTHUR M. GOODHART



PRICE THREEPENCE

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Allegro marcato.

VOICE. *leggiere.* *pp* *mf* *8va....*

PIANO. *Ped.* *

Quasi recitativo. *Poco meno mosso. mf*

When-

f *Ped.* *

- ev - er the moon..... and the stars are set, When -

p

○ These notes to be taken without striking. The Pedal should be taken up on the first beat of the bar, exactly as marked *.

p ma distinto.

- ev - er the wind is high, All night

mf

long in the dark and wet A man..... goes

dim.

rid - ing by.

p a tempo.

sf

con fuoco.

Ped.

*

○ These notes to be taken without striking. The Pedal should be taken up on the first beat of the bar, exactly as marked *.

p ma distinto. *misterioso.*

Late in the night when the fires are out,

p *dim.* *pp*

f

Why does he gal-lop and gal-lop a - bout?

8va.....

mf *f* *quasi tromba.*

mp poco meno mosso.

When - ev - er the trees are

8va..... *dolcissimo.*

Ped. *Ped.* *Ped.*

○ These notes to be taken without striking. The Pedal should be taken up on the first beat of the bar, exactly as marked *.

cry - ing a - loud,..... And ships are

Sma.....

Ped. * *Ped.* * *cres.* *ondeggiando.*

tossed at sea,.....

dim.

mf *a tempo.* By, on the high - way, low and loud, By *f* at the gal - lop goes

mf *sf*

he. By at the gal - lop ho

mf *cres.* *f* *mf* *mar tellato.* *cres*

goes, and then *ff* By he comes back at the gal-lop a -
 - cen - do *f* *cres* - - cen - do. *8va*.....

- *galn.*
8va.....
ff con fuoco.
Ped. *cres.* *fff* * *ppp*

Oct. 1903.



10449/12
The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN
10449/12

No. 13

The Fisher's Call

The Words by
WILLIAM ANDREW CHATTO

(From "The Fisher's Garland," 1837)

Set as a Unison Song

BY

G. F. HUNTLEY

7K



PRICE THREEPENCE

London
THE YEAR BOOK PRESS
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THE FISHER'S CALL.

UNISON SONG.

The Music by

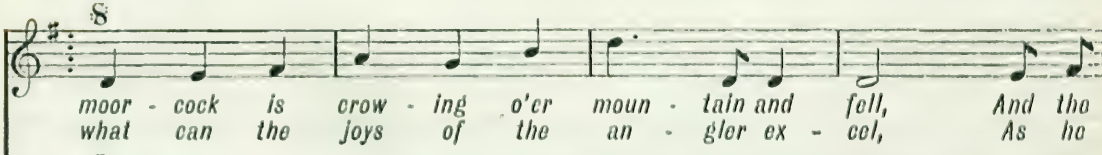
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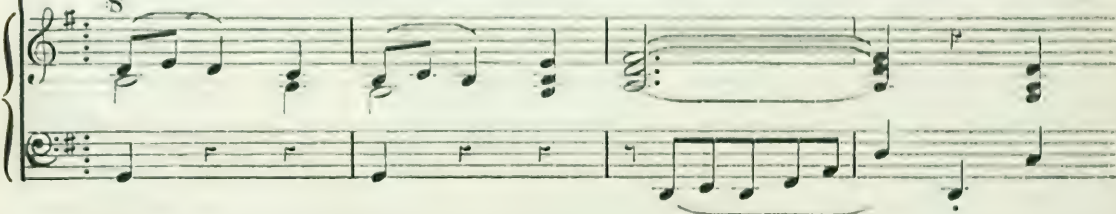
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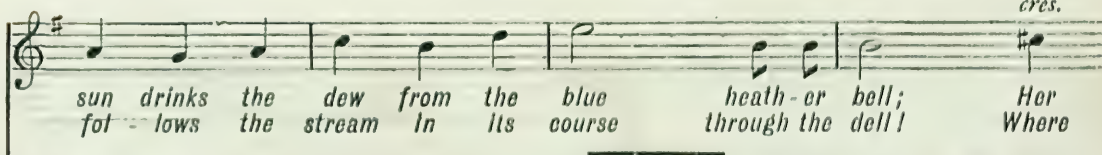
From "THE FISHER'S GARLAND," 1837.

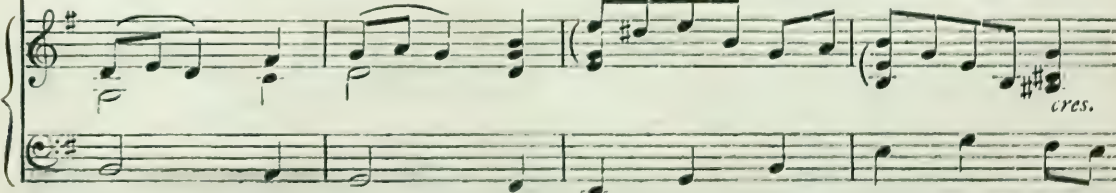
VOICE.  *Allegretto ma non troppo.* 1. The

PIANO.  *mf* *rit.* *a tempo.*

 *S*
moor - cock is crow - ing o'er moun - tain and fell, And tho
what can the joys of the an - glor ex - cel, As ho

 *S*

 *cres.*
sun drinks the dew from the blue heath - er bell; Her
fol - lows the stream in its course through the dell! Where

 *cres.*

song of the morn - ing the lark sings on high, And
ev - 'ry wild flow - er is bloom - ing in pride, And the

hark, 'tis the milk - maid a - car - ol - ling by, Then
black - bird sings sweet, with his mate at his side.

up, fish-ers, up! to the wa - ters a - way! Where the bright trout is

leap - ing in search of his prey.

p

2. Oh,
3. In the pools deep and still, where the yel - low trou!

a tempo. p

lie, Like the fall of a rose - leaf we'll throw the light

fly; Where the wa - ters flow gent - ly, or rap - id - ly

foam, We'll load well our creels and hie mor - ri - ly

f
home. Then up, fish-ers, up! to the wa - ters a -

way! Where the bright trout is leap - ing in search of his

prey, Where the bright trout is leap - ing, is leap - ing in

poco accel.

a tempo.
search..... of his prey.....

a tempo.

The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

No. 14

A Wonderful Prophecy

The Words written at the time when Bonaparte was
preparing to invade England



Set as a Two-Part Song for Equal Voices

BY

P. C. BUCK
k

PRICE THREEPENCE

London

THE YEAR BOOK PRESS

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Edited by MARTIN AKERMAN.

A WONDERFUL PROPHECY.

A TWO-PART SONG FOR EQUAL VOICES.

The Music by

P. C. BUCK.

Words written at the time when Bonaparte was preparing to invade England.

*Allegro comodo.**

1ST VOICE. *p* When pigs and poultry curse and swear,

2ND VOICE. *p* When green is red, and red is white, and red is white; When

PIANO. *f* *p*

curse and swear; When peo - ple shut their eyes to stare;

light is dark, and dark is light, When peo - ple shut their eyes to stare;

f

* The pace should be slightly quickened in each verse.—P. C. B.

When Hampstead Hillo'er Highgate hops, o'er
 When her-rings grow on ap-ple trees, on ap - ple trees; When

High - gato hops; When rumps of beef are mut-ton chops;
 law-yers do re-fuse their foes; When rumps of beef are mut-ton chops;

When pew-ter plates are made of tin; are
 When fire is cold and ice is hot, and ice is hot; When

made of tin; The wa-ter boils, and I jump in;
 your old shirt's an i-ron pot—The wa-ter boils, and I jump in; When

When bar - bers' blocks talk French with ease, talk
 brew - ers' drays are bar - bers' shops, are bar - bers' shops; When

French with ease; When sign-posts turn a - side to snooze;
 mops are brooms, and brooms are mops; When sign-posts turn a - side to snooze; When

Più mosso.

When sil - ver is to gold pre-ferred, to

Più mosso.

oys - ters grow on or - ange trees, on or - ange trees; When

Più mosso.

gold pre - ferred; And my grand - mo-ther's George the Third,

this old hat's a Cho - shra cheese, and my grand - mo-ther's George the Third,

f Then lit-tle Bon-ey will come o - ver, And land a million men at Do - ver.

f Then lit-tle Bon-ey will come o - ver, And land a million men at Do - ver.

f

Ped.

Six French Folk Songs

Arranged for School Use by

HELLER NICHOLLS



- | | |
|---------------------------|----------------------------------|
| 1 AU CLAIR DE LA LUNE | 4 IL ÉTAIT UNE BERGÈRE |
| 2 DAME TARTINE | 5 SUR LE PONT D'AVIGNON |
| 3 JE SUIS UN PETIT GARÇON | 6 FRÈRE JACQUES. (Canon, 2 in 1) |

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Music by SIR WALTER PARRATT and MARTIN AKERMAN.

Words by F. MAYNARD BRIDGE.

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The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN.

1. Au clair de la lune.

Andantino con moto.

CHANT.

1. Au clair de la lu - ne, Mon a - mi Pier - rot,
2. Au clair de la lu - ne, Pier - rot ré - pon - dit:

PIANO.

mf

Prê - to - moi ta plu - me Pour é - crire un mot!
Je n'ai pas de plu - me, Je suis dans mon lit;

p *mf*

Ma chan - delle est mor - te, Je n'ai plus de feu;
Va chez la voi - si - ne; Je crois qu'elle y est,

p *mf*

Ou - vre - moi ta por - te Pour l'a - mour de Dieu!
Car dans sa cui - si - ne On bat le bri - quet."

2. Dame Tartine.

mf Moderato.

CHANT.

1. Il é - tait une da - me Tar - ti - ne Dans un
 2. Son ma - ri, Mon - sieur Pa'n d'É - pi - ce, A - vait
 3. Quand ell' s'en al - lait à la vil - le, El -

PIANO.

mf

Ped.

p

beau pa - lais de buurr' frais; Les mu - rail's é - ta'ent de pra -
 des sou - liers de bon - bons; Sa chev' - lure é - tait de ré -
 le a - vait un bon - n'et, Les ru - bans é - taient de pas -

p

Ped.

cres.

- li - nes, Le par - quet é - tait de cro - quets, La chambr' à ou -
 - glis - se, Son pan - ta - lon de fins ma - ca - rons; Jo - li po - til
 - til - les, Et le for - d de bon ral - si - nê; Sa po - til' car -

cres.

Ped.

poco rall.

- cher de crème et de lait; Son lit de bis - cuit Fort bon pour la nuit.
 - bas de frais cho - co - lat; La salle à man - ger É - tait de pâ - lô.
 - riol' É - tait d'cro - qui - gnol's, Ses pe - tits che - vaux É - taient d'pâ lés chauds.

poco rall.

3. Je suis un petit garçon.

Allegretto.

CHANT.

1. Je suis un pe - tit gar - çon De bel - le fi - gu -
 2. Lors - que les pe - tits gar - çons Sont gen - ti's et sa -
 3. Je so - ral sage et bien bon Pour plaire à ma mè -

PIANO.

- ro, Qui ai - me bien les bon - bons, Et les con - fi - tu -
 - ges, On leur don - ne des bon - bons, De jo - lies i - ma -
 - re; Je sau - rai bien ma le - çon Pour plaire à mon pè -

f *rall.*

- ros, Si vous vou - lez m'en don - ner, Je sau - rai bien les man -
 - ges; Mais quand ils se font gron - der, C'est le fouet qu'il faut don -
 - re. Je veux bien les con - ten - ter, Et s'ils veu - lent m'em - bras -

rall.

a tempo.

- ger. La bonne a - ven - ture! oh! gai! La bonne a - ven - tu - re!
 - ner! La triste a - ven - ture! oh! gai! La triste a - ven - tu - re!
 - ser, La bonne a - ven - ture! oh! gai! La bonne a - ven - tu - re!

a tempo.

4. Il était une bergère.

(Ronde.)

CHANT. *mf* *Modo ato.* *p*

1. Il é - tait une ber - gè - re, Et ron, ron, ron, pe - tit
 2. El - le fit un fro - ma - ge, Et ron, ron, ron, pe - tit
 3. Le chat qui la re - gar - de, Et ron, ron, ron, pe - tit
 4. Si tu y mets la pat - te, Et ron, ron, ron, pe - tit
 5. Il n'y mit pas la pat - te, Et ron, ron, ron, pe - tit
 6. La ber - gère en co - lè - re, Et ron, ron, ron, pe - tit

PIANO. *mf* *p* *Ped.*

f

pa - ta - pon, Il é - tait une ber - gè - re, Qui
 pa - ta - pon, El - le fit un fro - ma - ge Du
 pa - ta - pon, Le chat qui la re - gar - de D'un
 pa - ta - pon, Si tu y mets la pat - te, Tu
 pa - ta - pon, Il n'y mit pas la pat - te, Il
 pa - ta - pon, La ber - gère en co - lè - re, Tu -

f

gar - dait ses mou - tons, ron, ron, Qui gar - dait ses mou - tons,
 lait de ses mou - tons, ron, ron, Du lait de ses mou - tons,
 pe - tit air fri - pon, ron, ron, D'un pe - tit air fri - pon,
 au - ras du bâ - ton, ron, ron, Tu au - ras du bâ - ton,
 y mit le men - ton, ron, ron, Il y mit le men - ton,
 a son p'tit cha - ton, ron, ron, Tu - a son p'tit cha - ton,

5. Sur le pont d'Avignon.

(Chanson mimée.)

Allegretto.

CHANT.

1. Sur le pont d'A - vi - gnon L'on y pas - se, L'on y dan - se.
 2. Sur le pont d'A - vi - gnon L'on y pas - se, L'on y dan - se.
 3. Sur le pont d'A - vi - gnon L'on y pas - se, L'on y dan - se.

PIANO.

FINE.

Sur le pont d'A - vi - gnon L'on y dan - se tout en ro d.
 Sur le pont d'A - vi - gnon L'on y dan - se tout en rond.
 Sur le pont d'A - vi - gnon L'on y dan - se tout en rond.

FINE.

rall. D.C.

(a) Les messieurs font comm' ça, (b) Les da - mes font comm' ça.
 (c) Les ab - bés font comm' ça, Les da - mes font comm' ça.
 (d) Les sol - dats font comm' ça, Les da - mes font comm' ça.

rall. D.C.

(a) Gentlemen raise their hats.
 (c) Priests make a simple bow.

(b) Ladies curtsy.
 (d) Soldiers give military salute.

6. Frère Jacques.

(Chanson en canon à deux voix.)

Non troppo lento.

1^{re} VOIX. *mf* *p*
Frè - re Jac - ques, Frè - re Jac - ques,

2^{de} VOIX.

PIANO. *mf* *p*

mf *p*
Dor - mez - vous ? Dor - mez vous ?

mf *p*
Frè - re Jac - ques, Frè - re Jac - ques,

mf *p*

Ped. *

f
Son - nez les ma - ti - nos, Son - nez les ma - ti - nos,

f
Dor - mez - vous ? Dor - mez vous ?

f

Din din don, Din din don,
Son - rez les ma - li - nes, Son - n z les ma - ti - nes,
*Ped. **

Frè - re Jac - ques, Frè - re Jac - ques,
Din din don, Din din don.
Repet ad lib.

Frè - re Jac - ques, dor - mez-vous? Frè - re, dor - mez - vous?
Din din don, Din d'in don.
rall. FINE.
*Ped. **

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RCMA 6167472

No. 16

The Mistletoe

The Words by

"FATHER PROUT"

(Rev. FRANCIS MAHONY, 1805-1866)



The Music by

C. HUBERT H. PARRY

K

PRICE 2½d.

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THE MISTLETOE.

A SONG SET FOR CHILDREN'S VOICES.

The Music by

C. HUBERT H. PARRY.

The Words by "FATHER PROUT."

(Rev. FRANCIS MAHONY, 1805-1866.)

VOICE. *Animato.* *mf*

PIANO. *Animato.* *mf*

Dru - id stood in the dark oak wood Of a dis - tant north-ern land; And ho

seem'd to hold a sic - kle of gold In the grasp of his with-or'd hand; And

cres.
 slow - ly moved a - round the girth Of an a - ged oak, to see If a

f *p*
 blos - sed plant of won-drous birth Had clung to the old oak-tree. And a -

cres.
 - non he knelt, and from his belt Un - loos'd his gold-en blade, Then

f *poco rit.*
 rose and culled the Mis - tle-toe Un - der the wood - - land shade.

mf

a tempo.

mf

O, blessed bough! meet emblem thou Of

all dark E - gypt knew, Of all fore - told to the wise of old, To

p

Ro - man, Greek, and Jew. And long, God grant, time - hon - oured plant, May

we be - hold thee hung In cot - tage small, as in Bar - on's hall,

f

dim. *mf*

Ban - ner and shield a - mong. Thus fit - ly rule the mirth of Yule, A -

dim.

poco rit.

loft in thy place of pride; Still ush - er forth in each land of the North The

cres. *f poco rit.* *ff*

rit.

so - - - lemn Christ - - mas - tide.

rit.



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The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN
1909 JUN 5 4 18

No. 17

The Owl

The Words by
ALFRED TENNYSON



The Music by
C. HUBERT H. PARRY
7c

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THE OWL.

A SONG SET FOR CHILDREN'S VOICES.

The Music by

C. HUBERT H. PARRY.

The Words by ALFRED TENNYSON.

VOICE. *Lively.* *mf*
When

PIANO. *Lively.*
f

cats run home and light is come, And dew is cold..... up - on the

ground, And the far - off stream is dumb, And the

whir-ring sail goes round, And the whir - - - ring

sail... goes round ; A - lone, and warm-ing his five

wits, The white owl in the

bel - fry sits.

mf

When the mer - ry milk-maids click the latch, And

rare - ly smells..... the new-mown hay, And the cock hath

sung be - neath the thatch Twice or thrice his roun - do - lay,

mf Twice or thrice..... his round - o - lay; *p* A -

- lone and warm - ing his five wits, The

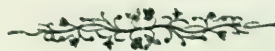
p

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The lyrics are "- lone and warm - ing his five wits, The". A piano dynamic marking (*p*) is present at the end of the piano accompaniment.

p
white owl in the bel - fry sits.

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "white owl in the bel - fry sits.". A piano dynamic marking (*p*) is placed at the beginning of the vocal line.

This system contains the third and final line of the musical score. It concludes the piece with a final piano flourish in the bass clef and a whole note chord in the treble clef.



The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

No. 18

A Contented Mind

The Words by

J. SYLVESTER

(1563-1618)

The Music by

C. HUBERT H. PARRY

TK



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A CONTENTED MIND.

A SONG SET FOR CHILDREN'S VOICES.

The Music by

C. HUBERT H. PARRY.

The Words by J. SYLVESTER (1563-1618).

VOICE. *Gaily.* *mf*

PIANO. *Gaily.* *mf* 1. 1

weigh no: For-tune's frown or smile, I joy not much in earth - ly joys; I

seek not state, I reek not syle, I am not fond of fan - oy's toys;

f

I rest so pleased with what I have, I wish no

more, no more I crave.

mf

mf

2. I quake not at the thun - der's crack, I

trem - ble not at noise of war; I swoon not at the news of wrack, I

f

shrink not at a bla - zing star : I fear not loss, I hope not

gain ; I en - vy none, I none dis - dain.

f

mf

3 /

cres.

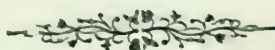
feign not friendship where I hate ; I fawn not on the great in show ; I

prize, I praise a mean es - tate, Nei - ther too lof - ty nor too low.

A little slower. *f* *poco rit.*

This, this is all my choice, my cheer, A mind con -

tent, a con - science clear,



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The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

No. 19



Sorrow and Song

The Words by

J. HEDDERWICK

The Music by

C. HUBERT H. PARRY
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SORROW AND SONG.

A SONG SET FOR CHILDREN'S VOICES.

The Music by

C. HUBERT H. PARRY.

The Words by J. HEDDERWICK.

Allegretto. *mf*

VOICE. Weep not o - ver

PIANO. *mf* *dim.*

po - et's wrong, Mourn not his mis - chan - ces.

Sor - row is the source of song, And of gon - glo

*f*an - cies.

mf
Sweet - est gleam the morn - ing flowers When in tears they

f
wa - ken; Earth on - joys re - fresh - ing showers

When the boughs are sha - ken.

mf *rit.*

mf

Flowers by heed - less foot - steps pressed

Tempo.

mf

f

All their sweets sur - ren - der. Gold must brook tho

fier - y test Ere it show its splen - dour.

f a tempo.

Stars come forth when

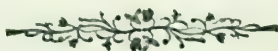
poco rit.

f

night her shroud Draws as day - light faint - eth;

mf Slower. On - ly on the tear - ful cloud *rit.* God His rain - bow

paint - eth.



2049/19
The Year Book Press Series of Unison and Part-Songs

Edited by MARTIN AKERMAN

rcm 11179

No. 20

The Sea

The Words by
T. L. BEDDOES
(1803-1849)



Set as a Unison Song for Treble Voices

BY

BASIL HARWOOD

7

PRICE THREEPENCE

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THE YEAR BOOK PRESS
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The Year Book Press Series of Unison and Part-Songs.

Edited by MARTIN AKERMAN.

THE SEA.

A UNISON SONG FOR TREBLE VOICES.

The Words by T. L. BEDDOES.

The Music by

BASIL HARWOOD.

VOICE. *Allegretto.* *mp*

To sea! to

PIANO. *Allegretto.* *p* *Ped.*

f rall. *a piacere.* *mp a tempo.*

sea! the calm is o'er, The wan - ton wa - ter

f rall. *mp a tempo.* *Ped.* *

p

leaps in sport, And rat - tles down the peb - bly shore, The

dol - phin wheels, the sea - cows snort, And un - seen mer - maid's

p

pear - ly song Comes bub - bling up,..... the

cres.

leggiere e cres.

woods..... a - mong..... ling

mf

f

Ped.

broad..... the sail,..... dip deep the oar : To

p

cres.

mf

cres.

sea!..... to sea! to sea!.....

f

Ped.

rall. a piacere. a tempo.

..... The calm is o'er.....

rall. a tempo.

mp

To sea!..... to

p

Ped.

f rall. a piacere. mp a tempo.

sea! our white-winged bark..... Shall billow-ing clear its

f rall. mp a tempo.

Ped.

wa - te - ry way, And with its sha - dow fleet... and dark,

p Break the caved Tri-lons' a - zure day, Like moun-tain ea - gle

cres. soar - ing light O'er an - te - lopes..... on

leggiere e cres.

mf Al - - - pine height..... The an - - - chor

mf *f* *p*

Ped. *

heaves!..... the ship swings free! Our sails swell

cres. *mf* *cres.*

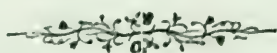
full! to sea! to sea!..... To sea! to

f *ff rall.* *ff a piacere.* *Ped.*

sea!

a tempo. *dim.* *f cres.* *ff*

Ch. Ch. Oxford, May 19, 1909.



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